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The Three Alternatives of the High School Student.

One of three things happens. She gives up the high school to study music, and goes through life regretting that she has no diploma, no general education, no possibility of a college education; or she gives up music and goes to the high school and gets her diploma and goes through life regretting that she has not a musical education; or she goes to the high school and keeps on with her music and does nothing creditable with either.

With the present and past relation of the public school to music in most cities, a musically talented student can do nothing that is satisfactory or creditable. The present condition impeaches the wisdom, the common sense, the humanitarianism of everyone who is responsible for its continuance. Many cities like Cincinnati, Fitchburg, Quincy and Beverly allow a student to do one-half of his work in a shop taught by a man who has never given any thought to the art or science of teaching, and the school board does not elect him as a teacher, does not pay him as a teacher, does not have any control over him as a teacher.

In the best commercial depart-

ments of high schools and normal schools students are sent out, often many miles, to work for a few weeks in offices or counting rooms with untrained and unsupervised men or women who are not selected by the school officials or paid by them. In all such cases of industrial or commercial part-time work such opportunity is eagerly sought by school authorities because the work is so much better adapted to their needs than it can be in the school or by the school people. There is no conceivable argument against the music credit system except the time-dishonored dislike of anything for changing the conditions that we have inherited.

Justice to the individual, consideration for the community, appreciation of the good of the school all demand that music be given full opportunity in school, and through skilful outside teaching and practice. We must give the student the advantage of as much school life as he cares for and as much music training as he needs. Every consideration demands that the mischievous conditions of the past shall cease at once. It is about the only great advance step ever taken that does not increase the financial budget.

The Music Section of the N. E. A.

By LOUIS MOHLEN, Columbia University, N. Y.

The National Educational Association held in New York City, July 1 to 8 inclusive, has passed into history as a very satisfactory event. In this great association with its included organizations, each centering about some certain subject, it is believed that none of these was more

distinctive in itself, as to a pointed professional significance, than that of the Music Section which held its sessions in the new Auditorium of Hunter College.

When we consider the success of these sessions, we should seek to know how this success was brought

about. Glancing down the program we see the names of those who have achieved in this profession; each in his own special phase of the work,—a leader; a name that stands for an idea in the educational world.

The Program.

To the casual reader the program may have significance only in its names. A discriminative examination, however, will reveal the fact that the twelve subjects fall into three groups; each group forming a day's session, and each group centered around one particular phase of music education. As, group one, the academic or teaching aspect; group two, the communal or civic aspect; group three, the poetic or aesthetic aspect. Here then is a plan of program making for conventions that educators in any line might be proud to claim as theirs.

The Subjects and Speakers.

Group one; the academic or teaching aspect, July 5.

As the plan of the program further suggests, each address was an introduction to the one following it and a complement to the one preceding. The first number of group one,—after greetings to the visitors by President Davis of Hunter College,—was, "Ideals of Music Teaching in Schools and College" by Thomas Whitney Surette, Staff Lecturer on Music for the Extension Delegacy of Oxford University. Mr. Surette is well known for his delightful interpretative recitals and his eminently practical and constructive writings now found in the *Atlantic Monthly*.

Too much stress has been laid upon performance of music. We forget that we are to love music, to learn to discriminate between good and bad. We can only do this

if we are in constant contact with music. It is not to be brought about by teaching technique. The object is to teach the child to enjoy music intelligently. The trouble is that we are involved in pedagogical paraphernalia. We take the soul out of music. The child does not enjoy it.

"This enjoyment can best be secured by teaching every child at an early age to sing beautiful songs and no others, and it does not depend as we seem to think, on skill in performance, but rather on continual and intimate contact with good music. We are too prone to measure our work by the ability of the children to sing at sight, just as we estimate our children's progress in playing the piano or violin by their capacity to perform nice little pieces. Now, since music is an expression of feeling, of mind, and of imagination, since its purpose is beauty and joy, the only way to measure the results of our education is to observe—if we can—how stimulating to children it is in these respects. Do they enjoy their singing? Are they sensitive to the beauties of fine music? Are they gradually conscious of its properties—of subtleties of rhythm, melody and harmony? Or are they so absorbed by its technical problems as to have no real access to the music itself?

"It would be very much better to teach children to listen to good music than to waste time teaching them to play it badly."

"Absolute Music in Elementary Schools" was the topic assigned to Frederick H. Ripley, Principal of Prince School, Boston, Mass. Mr. Ripley is one of the most valiant champions for recognition of music in the schools; an author of a system of school music; a master of the English language, and a recognized educator in lines other than music.

"By absolute music, I mean music that depends entirely upon tonality, the music of Beethoven and Mozart, as against that of Strauss or 'program' music. I shall confine my remarks to absolute music. Many years ago, music was never considered worth while adding to the school curriculum for its own value. The question always was: Is it intellectual? Is it moral? Is it physical? Music was always meant for

mental discipline or as a means of restoring the jaded energies. I believe that at the present time there is too little systematic teaching of music in the public schools. We need more drill, more actual teaching. Either teach music or look for another job. I wish to make a plea for a more careful study of tone. The pupil should see what he hears and hear what he sees."

"What Should be the Equipment in Music of a Secondary School Graduate? What Should This Graduate Take into his Home, College, Community?" was the subject given to John F. Ahern, Director of Music in the schools of Springfield, Mass. To have the position held by Mr. Ahern in a system of schools known as the highest type of educational organization and equipment, speaks for the gentleman's ability. He gave a paper as significant as the subject indicates.

"Students may be divided roughly into three groups; those who are not fond of music; those who like 'popular' music; those who like 'good' or 'classical' music. From the latter class we should draw our recruits. We should constantly seek to raise the standards of music. These standards are best built up in the secondary schools, where, I believe, music should be made a required study.

"It is an easy matter to listen to 'trashy' music, for it makes no demands upon the intellect. So many are lured to the vaudeville show or to the 'movie,' where poor music is played, simply because it is an easy way of spending the time. 'Rag-time' has a commercial value, and is eagerly sought as a means of making money. Composing this type of music is a trade, not an art. You will notice, however, that when people hear good music they desire to participate in it or to imitate it. This is the feature that requires encouragement. I believe in co-operation between the school teacher and the private teacher of music. I believe in the talking-machine and the player-piano; in fact, anything that can bring people in contact with good music. There is a forward surge in community life at the present time, and I think that music will carry the banner."

"Music in the Normal School" by Frank Beach, State Normal College, Emporia, Kansas, closed the numbers for the day. Mr. Beach has accomplished much in his own Normal School and has been in close touch with all the teachers in his section of the country. He has done much to make the subject practical; to make it a thing of present value in the lives of those in the community in which he lives. This as his paper reflected has been done through the co-operation of teachers who have studied with him and then gone to positions, carrying with them, and developing the idea of making music a means of practical use.

"The subject is of great importance when we realize that we are training teachers who will have a decided influence upon men and women of our community. Sixty per cent of our school children are rural. The pupil in the rural school has no opportunity of coming into contact with good music. In fact, the teacher himself has seldom heard really good music. The rural school teacher should be awakened to the importance of hearing good music, and the normal schools throughout the country should realize their responsibility in giving adequate courses in music for the rural school teacher. There is a proverb which says 'To him that hath, shall be given.' This may apply well to the city child, for he has the best teachers, and good music for him is within easy reach."

"In Emporia we have devised a splendid system of acquainting people with good music. We have arranged sets of phonograph records, photographs of musical instruments, and brief talks upon music, we send upon application to any who are interested. The results that we have obtained from this experiment are really astonishing. We have had hundreds of requests for the sets, and in many cases pupils hearing the records would become so enthusiastic that they actually asked for the introduction of music upon their regular school programs. It may be interesting to know the records that proved most popular. 'Funiculi-funicula' won first

place, and the 'Humoresque' was a close second. The phonograph records had another very important influence. They created a demand for community singing in many localities."

Group Two: The Communal or Civic Aspect, July 8.

"The Child Voice; The Responsibility of the Community Toward It", by Henrietta Baker-Low, Associate Professor of Music, Peabody Conservatory, Baltimore, Md. Mrs. Low as Director of Music in the Baltimore Public Schools has been identified with the satisfactory solution of many practical school music problems. Versatile, practical, idealistic, Mrs. Low is well adapted to give the constructive paper read before the session. Mrs. Low said in part:

"The best training a child can receive is in his home. The influence of the home upon the child cannot be overestimated. When the child enters school his voice should be cared for by correct habit formation. This has to do with correct selection of material to be sung. A child's voice is at the mercy of the stuff he sings. We all know the rot that children sing at parties and picnics and the like. Good taste should be developed, and this is largely in the hands of the teacher. It is the teacher's fault if the children do not respond. Taste is all-important in music, and discrimination between good and bad is everything. All music is not of value, and we must see that we do not have mere form without content.

"Very often the Sunday-school undoes the work of the public school," Mrs. Low went on to say. "I was thunderstruck recently when I visited a Sunday-school, to hear a group of several hundred children sing in most atrocious fashion, and yet with all seriousness, a hymn entitled 'Draw Me Jesus to Thy Bosom.' The words were the most ridiculous I have ever heard, and the orchestra, if I may call it that, was abominable.

"In reference to community music, let me say at this point that hearing a paper read by Mr. Beach some time ago, com-

pletely revolutionized my ideas. I began to regard the 'community' idea as a big one. I no longer considered it as a part of the school work. It was a thing outside the school, too great for the school to cope with. Of course, it is necessary to take into consideration that the community does not know good singing. It must be taught. The introduction of good music into the schools and into the communities is a difficult matter, but it is one that needs our immediate attention. With the view to bettering conditions in the school and in the community, I wish to make the following resolutions, the carrying out of which would require the co-operation of the Music Teachers' National Association, the National Education Association and the Music Supervisors' National Conference. These are the suggestions:

Mrs. Low's Resolutions.

"First, that a joint committee of these three organizations be asked to formulate a plan by which to obtain the support and co-operation of all possible agencies for the improvement of our American speech as to quality and enunciation.

"Second, that this committee formulate a very simple statement of ideals in music and speech which any layman may understand.

"Third, that this committee urge a song vocabulary of not more than twelve songs, which shall have a nation-wide use and be committed, words and music, to memory.

"Fourth, that this committee analyze the various music text-books now in use with regard to their psychology and pedagogy and formulate statements of the ideals, principles and features of practice appropriate to each course, so that supervisors may choose wisely one path or another and then within that path adopt methods of procedure that would be consonant with the ideals of the course, and therefore, efficient and successful.

"Fifth, that this committee take up the matter of the improvement of Sunday-school music; this has already been done by the Music Supervisors' National Conference.

"Sixth, that this committee ask the co-operation of all community music bureaus, State and otherwise, throughout the country, in securing a list of educational material, etc., for community use; and

"Seventh, that these three organizations appoint a committee to find ways and means of giving wide publicity to the findings of the aforementioned committee."

"Community Music," by Edgar B. Gordon, Director of Music, Winfield, Kansas. Mr. Gordon is well known through his long association with Graham Taylor at Chicago Commons whose distinctive work was done with community chorus and community singing societies; Mr. Gordon now at Winfield, Kansas, is active in promoting music in connection with dramatics,—the pageant idea of uniting music with civic and communal activities. Mr. Gordon was absent and his paper was read by Frederic Goodwin of New York City, former Director of Music in Westfield, Mass.

"There is a new evolution of music at the present time. Music is making a bid for a place in the curriculum because of its value as a 'leisure occupation'—as a medium for group expression and as a social force. Education has stressed vocational training. Is it not of quite as much importance to train for the proper use of leisure time? The community music movement stands for a wide and general use of music as a leisure occupation. There are new possibilities for the school music supervisor. He finds himself the center of activities of a community character, such as the orchestra, chorus, band, and glee club. The old academic idea of technical and cultural training confined to the classroom gives way to a splendid vision of the use of the artistic impulses of the schools in meeting the needs and for the upbuilding of the community's recreational life.

The possibilities of developing courses of community entertainments by use of school and community musical organizations are limitless. There is splendid opportunity for co-operative effort. Let there be a nominal charge for a season ticket to these affairs. Let the service be gratuitous. Let the proceeds go to something of community benefit. By all means develop home talent. Do not let the professional musician encroach. The profes-

sional can here find an opportunity for paying the obligations of good citizenship. It is just as desirable to contribute of one's musical gifts for community betterment as to serve on civic committees.

"Community drama developed along similar lines and correlated with music adds greatly to the value of the plan. . . . It becomes, in fact, a real community art expression.

"This plan has been carried on for four years in Winfield, Kan. Twenty-five community programs have been given. Over a thousand different people have taken part in a single season.

"It is the conviction of the writer that a place for music study in the school curriculum cannot be wholly justified on aesthetic and cultural grounds and that it must be given a social significance and offer claims of an unsurpassable character for its universal value as a leisure occupation and a social common denominator, if we are to see the art recognized and given the place we feel it should be.

"The supervisor of music who approaches his work under the inspiration of such motives will experience the supreme joy of seeing his work serving a real human need and of having his work appreciated and supported by every man, woman and child in the community."

"Music in a Democracy"; "The Spread of the Community Music Movement", by Peter W. Dykema, Professor of Music, University of Wisconsin, Madison. This paper, read by Mrs. Low in the absence of Mr. Dykema, was written for *The Annals of the American Academy of Political and Social Science*. Permission was granted by the publishers that it be used upon this program before publication.

"The community music movement calls for little new material but for the emphasizing of a neglected point of view. It asks that attention be turned from the platform to the audience, that the limelight shall be focused not merely on the few artists but upon the great mass of people. It asks for no lowering of standards of performance by artists, but requires that they shall give material which is better adapted to

the people as a whole. It insists that the best way to gain the advantages of music is by participating, if only in a slight degree. It maintains that America is in danger of losing the inspiration which comes from the production of music by the great mass of people. While recognizing the value of concerts by artists, while welcoming the spread of music made possible by mechanical contrivances, it insists that the American people do not participate sufficiently in the producing of music. The consciousness of this fact has led to a great musical awakening in the country which is known as the Community Music Movement. Its most striking manifestation at present is the informal singing by great masses of people known as community singing. Recent inquiry shows that this practice is spreading like wildfire throughout the country. Not only is congregational singing being made an incidental feature in many kinds of great gatherings but in numerous places large audiences have come together solely for community singing. The material used has been largely folk songs, but in a few notable instances great groups of people under an inspiring leader and accompanied by a great orchestra or band have joined in such great classics as Beethoven's 'Ode to Joy' from the Ninth Symphony and Wagner's 'Pilgrims' Chorus' from 'Tannhauser'. But the significance of all this work lies, from the musical point of view, only in its promise of great choral achievements, and from the sociological point of view, in the strengthening of the bonds of brotherhood and good will."

"Music Education and Public Libraries" was a subject of unique and vital interest given in discussion by Otto Kinkeldey, Chief of the Department of Music, New York Public Library. Mr. Kinkeldey is an authority,—an American who graduated from the University of Breslau and by merit was appointed in Germany as one of the Government Supervisors of Music.

"The caliber of a nation is not measured by what its teachers are doing, but by what the nation is doing for itself," began Mr. Kinkeldey. "Surely the best way a

people can improve itself is by reading and by resorting to the libraries. In Europe the libraries have remained scholarly. In the United States, the library is more of a community institution. Unfortunately for us, the American library is more concerned with art. Music is the last of the art-forms to find a secure place in the library. Perhaps this is because it is difficult to get the message of music from the printed page. Music must be transmuted to sound first, before it can be properly appreciated. In technical skill we equal Europe, but there we stop. The average American student of music cares nothing for deepening his own musical knowledge. The quiet study of books in the library is neglected. The virtuoso is the idol of the hour. Public acclaim is the goal. The teacher who does not give some thought to the work she presents, cannot expect the lesson to go far. Besides the study for musical understanding, I plead for more technical instruction in the school so that men who profess to love and understand music may know the simplest elements of which it is composed."

Group Three; The Poetic or Aesthetic Aspect, July 7.

This group of the program was lead by Margaret Floy Washburn, Professor Psychology, Vassar College, who spoke upon "The Psychology of Aesthetic Feeling." The speaker is a Psychologist of the first rank in America and from the paper read, we place her in that school of Psychologists who believe in "imageless thought"; for to her, music suggests only beautiful sound enhanced by rhythmic design through which it appeals to the emotions. When this is said, we instantly have this question in mind, "How can there be emotion without an image?"

"Many elements enter into enjoyment of music, but it is not mysterious. There is pleasantness in hearing an isolated tone of music. In this respect music differs from the other arts. A musician cannot suggest anything but a musical thought.

"This brings me to the subject of 'program' music," continued Miss Washburn.

"I recall an interesting experiment in this connection. A piece of music was performed for a group of musicians. They were requested to state exactly what picture the music suggested. One suggested a hunting scene, another an auction sale, and still another a county fair. Of course, music does suggest a mood; it does kindle a particular emotion, but only in a very profound way. The 'program' idea is therefore usually forced.

"What do we like and dislike in music?" Miss Washburn asked. "We like that which strikes us as familiar. We want a recurrence of a rhythmic series of sounds. The unrhythmic is a surprise to us, and surprise denotes the unfamiliar, which we are prone to dislike."

"Music Appreciation" by Leonard B. McWhood, Instructor in Music, Drew Theological Seminary, Madison, N. J. Mr. McWhood is a man of splendid personality, and spoke his sentiments through this personality. Without doubt he is a great teacher, convincing by his fund of knowledge coupled with sincerity.

"What is music appreciation? Music appreciation is training listeners to appreciate music," he began. "We can appreciate two things in music: Performance and the compositions performed. I shall not go into detail as to the differences between these two, but shall confine myself to suggesting how the taste of the American commonwealth may be cultivated. The development of public taste is the most important task that the educator has before him today. A community must be made *alive* to appreciate good music, if there is to be any incentive for the composer and the performer. If the community does not seek good music, the composer and the performer cannot thrive. The results achieved in our schools and colleges are at best vague and difficult to measure. There is a great deal of waste in method and the selection of material."

"Development in art is achieved by contact with the finest things in art," continued Mr. McWhood. "The student must have contact with master music. Of course, I do not say that there should not be contributory information and guidance by the

trained teacher. But how can a mass of dates and facts compare with the benefit derived from actually hearing fine music?"

"There are symptoms of an approach to good music on the part of the public to-day. As an illustration of this I wish to read an editorial from one of the papers which narrates the opening of the 'Hotel de Gink,' a hotel in New York operated and patronized by tramps. A notable feature of the opening of the Hotel de Gink was the musical program. String quartets by Haydn, Beethoven and Dvorak were performed by the 'hoboes.' It is significant that the numbers were selected by themselves. They loved the music, and those who listened to it loved it. If these people can appreciate good music, are not the possibilities for the entire community equally great?"

"Mechanical Inventions as an Aid to the Teaching of Music" by Leo Rich Lewis, Professor Music, Tufts College, Mass. Mr. Lewis stressed the use of the player piano as a means for pupils working out the appreciation of form and design in music structure, citing his own experience with such means and the results he secured in laboratory work.

"The autopiano presents concrete examples of music, it brings to the student unfamiliar compositions, and it teaches him to know what he is talking about when he discusses the music of a particular composer. It organizes the mind, and the thing to strive more in the school is the *organized* mind. The trouble is that we have too few minds that are *organized* and too many that are merely *impressed*. The *organized* mind is a force; it moves things.

"Do not attempt to teach people constantly by demonstration. Put a man in a padded cell with an automatic piano and let him rage. He will find what it is all about quickly enough. I have a laboratory at Tufts where students experiment with the player-piano. They actually *play*, and they learn quickly to discriminate between good music and bad because they *hear* it."

"The Folk Song" by Luise Haessler, Assistant Professor of German, Hunter College. Miss Haessler is a

graduate of Chicago University and is a thorough student. Her paper showed the result of much research and when printed it will be a valuable piece of source material, relative to "Folk Song."

"Many people hardly know what a folk song is. Many have mistaken notions regarding the whole subject."

"Let me cite Herder's definition of a folk song," began Miss Haessler. "Herder defines it as 'any song that can or is sung by the people, reflecting the character of the people in a simple, impassioned form.' The title 'Volkslied' was first used in Germany in 1870. Of course, there are numerous references to 'songs of the people' long before this time. Addison mentions his 'delight in songs of the people' in the *Spectator*."

"Folk songs are of two kinds, those produced by the people and those produced by poets, composers, etc. The latter is really the art song. Whether a song is an art song or a folk song depends entirely upon the attitude of the singer. If the singer seeks to give the interpretation that the composer had in mind, the song is described as an art-song."

"The folk song has changed greatly in form and content, but all versions of the folk song are true versions. Changes came about naturally and quite unconsciously. The theme of the folk song is humanity. Those that breed true sentiment will live. Our own 'Yankee-Doodle' is a version of a Hessian folk song brought to America during the Revolution."

"In the folk song the melody is always associated with the text, and the text with the melody. It is often difficult to repeat the words without humming them."

"The folk song should be cultivated as an aid in education. Geography may be taught through it, for the associations of the song with the lands peculiar to it will impress themselves firmly upon the memory. It is important that we encourage immigrant children to preserve their folk songs."

By way of illustrating several types of folk song, Miss Haessler introduced singers in costume, who sang Hungarian, Swedish and Slavic songs. Miss Haessler explained the texts and accompanied several of the singers upon the piano. This feature

of the lecture was most enjoyable and valuable and it added a bit of color to the somewhat formal meeting.

The After-Thought.

Granted, the program was epoch making. It marked the assembling, so to speak,—of the thought of prominent educators and their focussing as a whole,—the present status of music education.

Music teaching is being influenced by the tendencies of modern educational thought, which in all lines stresses the synthetic before the analytic. Instead of making the procedure in music education entirely disciplinary and formal, a condition which has been the point of attack by educators in other lines, the tendency now is, to think that technique can come when a need for it is felt and that drill as such will be eliminated; that singing and playing singly, are very small parts of music education; that if social needs are to be met, then the pupils must be prepared to enjoy the concerts and recitals they hear and the music of the home, as well as to participate in festivals and programs of various sorts; that it is of greater importance to make intelligent, creative, appreciative listeners, than participants, for it is as listeners that they figure in the great social scheme of life. The tendency furthermore is to use mechanical devices, such as the player-piano and phonograph as means for establishing the "basis of music appreciation." The belief is that through these means, children as well as adults may come to know the world of good music literature much as they do prose and poetry.

Without doubt the change in conception of music education is due to "social need."